

The ART NEWS

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APRIL 18, 1936

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By HOWARD GILES, A.N.A.

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Until the 25th Watercolors by Howard Giles, A. N. A.

Until the 25th Paintings by F. Ballard Williams, N. A., including examples of overmantel decorations.

21st to May 2nd Recent Paintings by Carl Oscar Borg.

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21st through May Portraits of Famous People by Famous Artists.

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OLD MASTERS**

UNTIL MAY 1

HOWARD YOUNG GALLERIES
677 FIFTH AVENUE, NEW YORK

The ART NEWS

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VOL. XXXIV April 18, 1936 No. 29

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LETTERS

To the Editor of The Art News:

Why is it that every spring we have
an outburst of a certain kind of garden
sculpture that is stereotyped and stale?
I sometimes wonder whether the world
is doomed to annual rashes of this kind.
Some sculpture for outdoor purposes,
informally used, seems to have crystal-
lized with the turtle-baby, the nymph
and soap-bubbles, the Scottie, the sex-
less sprite riding a dolphin. If I had a
fountain or a rock garden or a nice little
pebbled path, would I put one of these
beside it? I most certainly would not. I
would be happier with Dobbin's old
feeding trough, or somebody's hydrant.

Yours, etc.,
ELLEN L. C. KNOWLTON

Bernardsville, N. J.,
April 11, 1936.

To The Editor of The Art News:

In reading about international art
affairs reported in your magazine, I am
constantly reminded of the value repre-
sented by the art treasures of European
countries. It would seem well within the
range of possibility that such a country
as France, with her wealth of old mas-
ters, could pay her celebrated war debts
to the United States in pictures. The
question of international debts is still
an important matter; one solution to it
would be this kind of transaction which
would neither strain the resources of
foreign peoples nor embarrass our own
country. Moreover, we would have sound
investment and a priceless addition to
our cultural life.

Yours, etc.,
L. WARRINGTON SMITH.
New York City,
April 6, 1936.

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EXHIBITION DAILY FROM SATURDAY, APRIL 18TH

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The ART NEWS

April 18, 1936

Portrait Painting In America Today And Its Ancestry

By ANN HAMILTON SAYRE

A group of sixteen American portraits of special significance are now at the Downtown Gallery. The scope and stimulus of the exhibition cannot be guessed from its compact title, "American Portraits." As a matter of fact, it is one of those events to which one may very well "go to school," since it sets in motion a train of thought on the subject of portraiture, and offers a starting point for ideas about what American portraiture was, is and shall be.

One purpose of the exhibition is to prove that we have among us painters who can do a commissioned portrait without compromise or condescension, and further to emphasize this point each contemporary artist is represented by a commissioned portrait "from a satisfied customer," side by side with an independently painted canvas of portrait subject but not of commissioned portrait intention. This is in no sense an error of taste; it makes rather an illuminating sidelight on the whole subject.

The early American portraits lent by the American Folk Art Gallery supply a background as well as an integral part of the show, and it is of inestimable value that the Downtown Gallery had this rich source upon which to draw.

Among these five examples is a pair of New England portraits from Saco, Maine, *Saco Bride and Saco Bridegroom*, by an anonymous artist of the early nineteenth century, both dated 1820. The lady is simply attired, her only ornament being a delicate necklace of some dark stone, wound loosely about her bare throat. The gentleman looks resolutely over his strangling stock like a man of twice his years, but so faithful is the artist's portrayal of his sitters that he and his bride look disarmingly youthful and eloquent in spite of the traditionally unbending poses.

A mother and child portrait entitled *Agnes Frazer and Child*, of 1834, offers its artist ample opportunity for stressing the elements of formal design in clothing. The mother's stupendous *coiffure* surrounded by a fluted frilled cap, tied under her youthful chin by a relentless bow, is balanced by the baby's cap and dress equally frilled and bestrewn with detail. In the midst of such elaboration the baby's face is that of a person of forty, a characteristic of nearly all child portraiture of the nineteenth century. The hands of both figures are stiffly placed and badly drawn, but this too is a state of affairs common to much work of the time. A *Girl in Organdy Dress*, undated, does prove that now and then the early portraitists could make a child look like a child.

All these four early pieces are eclipsed by the quietly magnificent *Lady of Hornell*, dated 1810, anonymous like all the others. In fact, not only does its quality challenge the nineteenth century pictures, but the contemporary paintings hung in the same gallery have to fight for their laurels, so exceptional is this canvas, from the town of Hornell, New York. It is a sparingly simple portrait of a woman whose age may only be guessed, secluded as she is within her enveloping headdress. The angular formality of her ringed hand that holds the stiff little volume is suggestive of an Italian primitive. There she is, encased but ingratiating by virtue of the artist's endowment of sheer painting talent, and one feels that no matter who she was it is a good likeness and a picture of charm.

(Continued on page 7)



EXHIBITED AT THE DURAND-RUEL GALLERY

FORAIN: "LE CHARLESTON," FROM THE SALON OF 1926, LENT BY THE CHESTER DALE COLLECTION

AN IMPORTANT NEW POUSSIN GOES TO HARTFORD

Recently purchased by the Wadsworth Atheneum at Hartford, the *Crucifixion* by Nicolas Poussin is the second important acquisition of that institution during the present season. Following upon the installation of the Burgundian primitive of about 1520, the *Mass of St. Gregory*, reproduced and described in *The ART NEWS* for February 29, 1936, this new purchase handsomely complements the representation of French painting in the Hartford gallery. Both the pictures acquired this season have an especial significance and interest for contemporary artists because of their lucid exposition of fundamental developments in the history of painting.

The Poussin, doubtless one of the most characteristic works of the artist in this country, is on canvas about four by six feet, and comes from the collection of the Marquess of Zetland. Its pedigree, as a matter of fact, can be traced almost directly to this collection from that of the President de Thou, for whom

Poussin painted the *Crucifixion* in 1645-46. From him the painting passed to Joseph Stella, Poussin's friend and colleague who represented him in his quarrels with Louis XIII and the latter's ministers, thence through the Stella and Lacroix families to Sir Lawrence Dundas, Bart., ancestor of the Earls of Zetland. It is mentioned in all the authoritative works on Poussin, including those of Andresen, Grautoff, Magne as well as of Walter Friedländer, the foremost living critic of Poussin.



RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM, HARTFORD

"THE CRUCIFIXION" BY NICOLAS POUSSIN; PAINTED IN ROME 1645-46 FOR THE PRESIDENT DE THOU

Oils by Forain: A Notable First New York Exhibition

By ALFRED M. FRANKFURTER

One of those occasional revelations of an artist's stature in a light quite different from that in which he normally stands is brilliantly made in the current exhibition of paintings by Forain at the Durand-Ruel Gallery. It is as draughtsman, lithographer and etcher that the public best knows Forain; even Mr. Campbell Dodgson's delightful new monograph on the master, just published this week, carries these three indications of activity as its sub-title.

But the Durand-Ruel show, which for the first time in America gathers enough of Forain's oils to give a rounded idea of his work in this medium, is an introduction to the side of Forain which, on the basis of sporadic views of his widely separated paintings, has all too long been dismissed for such alleged deficiencies as inferior color, excessive insistence upon subject matter and, what is apparently the most heinous of all, too great a sense of humor.

To the first of these, the greater part of the fifteen paintings in the current exhibition forms an entirely adequate answer. With the validity of the second accusation, not only Forain but also Daumier stands or falls—though it is perhaps Forain's greatest misfortune that his work is inevitably associated with Daumier's; of this more anon. If, finally, his sense of humor is a deficiency, then Forain is condemned in the company of Daumier, and of Pieter Bruegel, Teniers, Hogarth and Longhi as well; this, however, is seen rather more lucidly in the clearing critical atmosphere of 1936, than in the acidulous blue-white focus of twenty years ago, when the cubists denounced all that was not pure and cold and sterile.

It is true, of course, that Forain's graphic work gives a better clue to his personality than do his paintings, if only because he was far more prolific in the former than the latter. Yet it is in the paintings that he carries, so to speak into the present day, the rich fruit of his friendship with Manet, Toulouse-Lautrec, Cézanne, and his acquaintance with almost every one of the other Impressionists. To stop to think that he lived until the yesterday of 1931 is to recall Forain with a warmth alone impelled by the simple fact of his bringing these associations into our own time. And he deserves it on better grounds: his painting not only recalls his associations, it distills them, develops away from them, until finally, in the matter of style, it becomes its own commentary upon its sources.

His earliest work in the current exhibition is *En Soirée*, a small canvas strongly inspired by Manet, even in the indoor decorative palms which recall the bright verdant greens of *Le Dejeuner sur l'Herbe*. For all the technical abandon with which the figures are executed, however, they have a laborious existence to uphold the composition of the picture. It took years of application to figure draughtsmanship, in the drawings for newspapers and the many lithographs which he published in his early career, to give to the courtroom scenes, which he began to paint about a decade later and of which there are four in this exhibition, the fine unity of pictorial disposition which makes not only each figure a credible integral, but enlivens and supplies movement to the entire scene.

These legal *genre* subjects are, most of all, responsible for the constant classification of Forain as a mere follower of Daumier, and the paintings now shown offer strong relief to this argument.



EXHIBITED AT THE DURAND-RUEL GALLERY

FROM THE CURRENT EXHIBITION OF FORAIN'S OILS: "DERRIERE LES PORTANTS" (LEFT); "AU SKATING" (RIGHT); PORTRAIT OF THE ARTIST, DATED 1926 (BELOW)

They demonstrate, in fact, that Forain was interested in these proceedings purely as commentator, as transcriber of the underlying humor and bitterness of each situation. And in this, of course, he was totally unlike Daumier the crusader, the satirist on behalf of a higher, rational morality, the accuser of unjust judges. Once before in art there existed such a contrast between two great practitioners of the dual talent of satire and draughtsmanship; Hogarth and Rowlandson. The former's personal vindictiveness in his moral tirades he shares with Daumier; to Rowlandson and Forain goes the credit for impersonal transcription of the same subject matter. In one case, the artist sought to stir his audience to protest; in another, the

second, he sought only to amuse it.

Forain's courtroom scenes make this quite clear: it needs but a glance at the one loaned from the Adolph Lewisohn Collection to realize the pointed, fast-moving, almost cinematic, dramatic intensity which pokes fun at no one figure or symbol, but is a fine, robust sort of world-humor. So it is, too, with the *Money-lenders Office*, with the *Réception Artistique*, even with the various behind-the-scenes views of the theatre which are the best testimony to Forain's engaging, impersonal humorous outlook upon every situation in life.

There remains to be mentioned the matter of color, for a lack of sense about which it has become habitual to criticize a draughtsman. Forain needs



no better defense, however, than the diaphanous violet-greys of the ballet skirt in *Danseuses*; nor the bold violets and pinks and flesh tones of *Au Skating* where, if he seems to echo Lautrec, he uses some of the latter's idioms in a personal adaptation which has stronger and bolder voice than its inspiration; nor, lastly, the vigorously and genially applied whites of the *Money-lender's Office* and several other works, in which he has used such blankness with so knowing a hand that one soon recognizes the black-and-white artist.

The climax of the exhibition, however, is the amazing picture which Forain painted in 1926, and sent to the Salon of that year: *Le Charleston*, lent from the Chester Dale Collection. Its bril-

liant technique—color laid on here thickly with the knife, there barely covering the canvas—and its vivid, dramatic illumination are eloquent of the absorbing interest in Rembrandt which Forain had in his later years. But more than that is here: it is the apogee of a life devoted to Homeric laughter painted by a septuagenarian, and a final, ironic commentary upon his own time and his continent. America dances on the tomb of a dead Europe and a dead Europeanism, to the funeral dance of a negro jazz's tambourine: the ghosts of Forain's Europe look on, dead as his forgotten political actualities of "*L'Affaire*," as the social amenities he loved to dwell upon, as the Paris to which he belonged. One day this will be a great social document.



EXHIBITED AT THE BROOKLYN MUSEUM

"CHRIST'S ENTRY INTO JERUSALEM," COLORED PRINT, CA. 1470

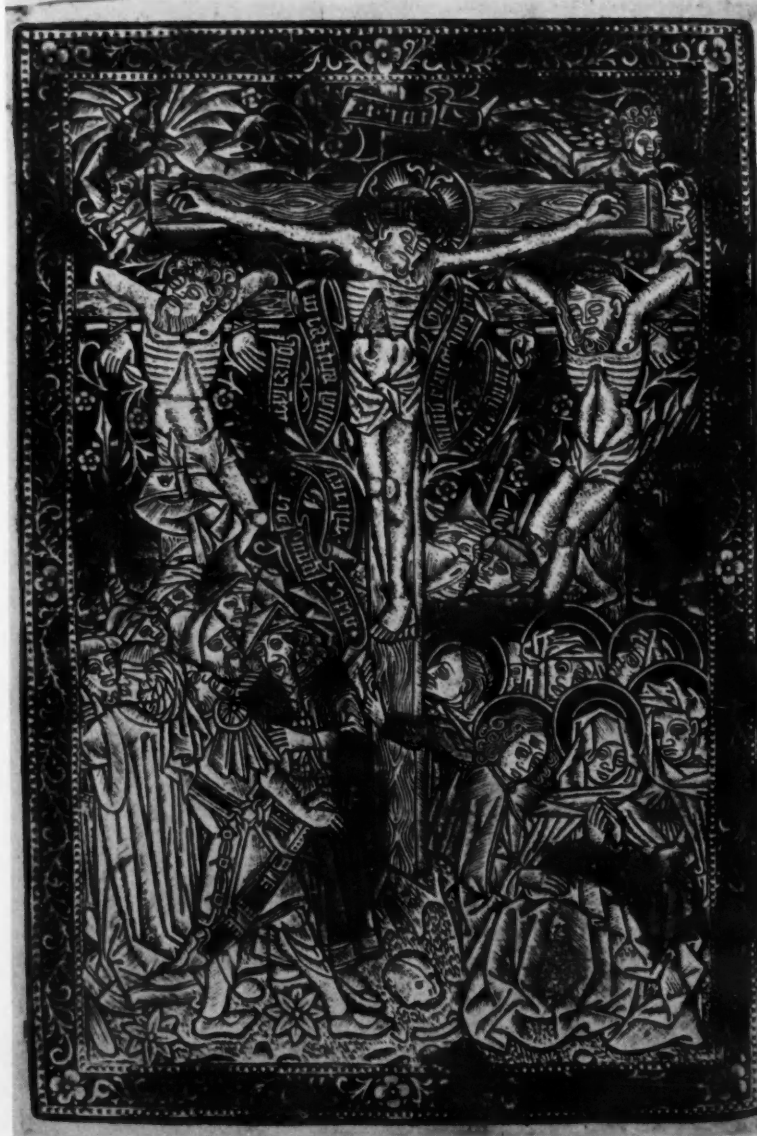
Rare Prints from the Warburg Collection

A group of prints from the private collection of Mr. Felix M. Warburg have been lent to the Brooklyn Museum and placed on exhibition in the new gallery of Medieval Art. Mr. Warburg's collection of prints is notable and contains many rarities such as prints by the Master E. S., the Master of the Banderoles, Wenzel von Olmutz, as well as single sheet woodcuts of the fifteenth century. Some of the fifteenth century German and Flemish prints are examples of the earliest picture printing in Europe.

The *Annunciation with the Visitation and Nativity* after the Master of the Banderoles, Cologne, ca. 1455-70, is a metal engraving in the *manière ciblée*, the dotted manner, a technique borrowed from the goldsmith, which is especially interesting to the student of prints.

The exceptionally fine impressions of engravings by Martin Schongauer include *Peasants Going to Market*, *St. Michael Slaying the Dragon*, and *The Nativity*. The last two were formerly in the Junius S. Morgan Collection. There are nine very rare Nielli. Many Nielli are known in hardly more than two or three impressions; frequently they are unique, as are a number of Mr. Warburg's prints. These impressions were made by goldsmiths as a record of their work.

Prints by Israhel van Meckenem are also not frequently to be met with, particularly when the impressions are as brilliant as the ones to be seen at the Brooklyn Museum. One of this early Master's most important engravings *Judith with a most interesting view of the battle of Betulia* is among the prints of the collection.



EXHIBITED AT THE BROOKLYN MUSEUM

A FIFTEENTH CENTURY SOUTH GERMAN "CRUCIFIXION"

American Portraits of Several Generations

(Continued from page 5)

We step abruptly from this early art to that of five living Americans, Alexander Brook, Ernest Fiene, Bernard Karfiol, Charles Sheeler and William Zorach—four painters and one sculptor. As a whole their eleven examples are pleasantly free of stereotyped portrait habits. There is no slickness, swishing, pomposity or bootlicking. In other words, they are men of integrity.

Brook's *Jane* is a spontaneous study of a little girl in a yellow dress leaning against a red sofa. Her face is painted with a pleasant impertinence, her body is full of ingenuous movement. Beside her is *Carol Gimbel Lasker*, lent by Mrs. Edward Lasker. This is only a head, simply posed. The luminosity of the grey eyes and the glints of the hair are bright accents for this painter who adheres so closely to color which is somewhat muffled. A red tie at the throat offsets the black garment. The very nature of the subject of *Jane* provides in that canvas an engaging freshness that of necessity becomes grown up in the Lasker portrait.

Ernest Fiene's *Dean Irma E. Voigt*, lent by Ohio University, shows that an exacting delineation of an academic dignity need not be habitually dull, and that Fiene knows how to retain the qualities which make such a figure imposing, and yet do a commendable piece of painting. The Dean's figure is solidly conceived, the flesh tones are kept neutral, even greyish, and the face is compact with intelligence and directness. Beside this dignified picture hangs *Mary*, an uncommissioned portrait of a girl in a red dress, standing beside a table on which is a vase of marigolds. If the color in this canvas is fresher and less dry than in the other, it is no doubt due to the nature of the piece and the difference in subject.

Bernard Karfiol has *Mary Hayes MacArthur*, lent by Miss Helen Hayes. It is a child portrait gay with color. The little girl whose hair is braided in two tight pigtailed, rests her arms upon the back of an orange-red chair. Her dress is light blue. If its painting is somewhat insubstantial, and the color variation in the background not quite satisfying in conjunction with the red of the chair and the blue of the dress, this is nevertheless a good painting, uncompromising in its desire to present the young lady's personality free of any artistic mannerism. Beside it the group piece, *The Laurent Pony Cart*, has greater richness, being full of warm



FROM AN EXHIBITION OF AMERICAN PORTRAITS:

(ABOVE, LEFT) ANONYMOUS: "LADY OF HORNELL"; (RIGHT) BERNARD KARFIOL'S "MARY HAYES MACARTHUR"

"PORTRAIT OF NEWTOWN HOUSE" BY SHEELER, HERE REPRODUCED IN ACTUAL SIZE (RIGHT)

(BELOW, LEFT) "DEAN IRMA E. VOIGT" BY FIENE; (RIGHT) BROOK'S "CAROL GIMBEL LASKER"



yellows, reds and greens. A woman and two children are shown, and a smart little dark pony. Portraiture is a secondary matter in this piece which depends for its effectiveness on the total arrangement of forms and tones rather than on carefully worked heads. This does not prevent the individual figures from being very like the subjects, yet they are incorporated into the landscape and are treated with the same feeling.

To turn to Charles Sheeler's minute performances is something of a change. There are three studies of houses. *Portrait of Newtown House*, lent by Mrs. E. G. Halpert, is less than five inches in its longest dimension. Done in oil on gesso, it is a delicate miniature, relying for its pattern on branches of trees and their shadows which play across the roof, a white fence and the structural detail of the austere white house itself. The same medium is used for *Shaker Buildings*, a slightly larger composition yet still minutely seen. It is a suitable way to treat this kind of subject; the immaculate white walls are eloquent of tight religious intensity. A portrait of the side of a Shaker building undoubtedly contains a better statement of Shaker philosophy than a swarm of words. Sheeler's third piece, *House in Ephrata*, is done in watercolor, although the tonality is similar to that of the other two. The brushwork is so fine that one wonders how the artist managed to concentrate his forces into so small a field.

William Zorach's two selections of sculpture round out the group and add distinction to it. *Katherine Shanahan*, lent by Mrs. Thomas Shanahan, is a portrait study in white marble, and it is beyond question an excellent example of Zorach's art. Its mobile Celtic features retain ancient dignity while conveying the immediacy of womanhood. There is nothing earthbound and ponderous about the forms in this head, its surface delicacy and its fundamental sturdiness unite and ring true. It must surely be a penetrating portrait as well as a gratifying aesthetic performance. *June*, a child's head in a handsome granite of fine black, red and brown grain, contains the same nobility, yet it has not the imposing presence of the other, which remains in the mind as a high point in the exhibition.

Whatever attention can be given to the matter of shifting the art of portraiture into the hands of competent artists, is surely a beneficent thing. Never was there a period or a country in which such a paradoxical wealth of human material abounded, as America today. Do we lack the artists, or is it more probable that we lack the discernment to put them freely to work in this neglected department of painting?

NEW EXHIBITIONS OF THE WEEK

REVIEWED BY
ANN H. SAYRE

Jean Helion, Esoteric Painter of Abstractions

The Valentine Galleries come forward with abstractions by Jean Helion. Unruffled, impersonal, they convey their significance obliquely. They add no warmth to the room—their contribution is their cool and esoteric presence.

A predominance of grey-blues and greens keeps them restrained in tonality. Helion uses chunks of cylindrical form in juxtaposition with ovoid masses, on backgrounds which are sometimes divided into panels of color. Nevertheless he does not lose unity in his arrangements. Judging from the frequently appearing cylinders and ovals, these have intense importance for the painter. Occasionally he steps out of his quiet tonality and uses red and orange in large areas, as in *Number 5*, with a small square of pure yellow which holds the composition firmly together.

A benign peace inhabits *Number 9*, which is delicate in color. *Number 2* welds a mass of forms together on a grey ground. *Number 8*, with its blues and greens freely used, is probably an abstraction of two figures.

Like that of many of our young and recently seen Concretionists, Helion's imagination seems poised in a limpid dehumanized stratosphere in which carefully painted shapes bear the burden of aesthetic language, but unless one is initiated to the particular symbols of the painter's subconscious, the amount of enjoyment to be found in the work is definitely limited.

American Farm Scenes By Sanford Ross

The sober, orderly watercolors of Sanford Ross are to be seen at the Klee-man Galleries, sixteen of them in all. The majority are rural scenes, a few are views of New York from Central Park. The artist's favorite subject seems to be a farm or its surrounding countryside, topped by a cloudy and eventful sky in which grey banks up and the wind moves. He paints the earth in cool stern greens and browns. Occasionally, as in *Connecticut Valley* he achieves a tender immediacy of landscape color, showing that he can keep watercolor flexible.

In other examples he verges on the illustrational.

Two studies, *Snow in Greenwich, Connecticut*, and *Snow in Central Park*, are kept within the tones of black, white and brown and the result is pleasing. Of warmer effect is *Farm in November* in which red barns dictate the composition.

A New York view, *Columbus in Central Park*, is well ordered, literal and without zest. The country subjects in *Old Barnyard*, *Two Horses* and *Sheep in the Spring* seem lively in comparison. Throughout the work are many Anglo-Saxon qualities which are at their best in rural scenes.

Simple, Native Themes By C. K. Chatterton

The Macbeth Galleries are exhibiting the oils and watercolors of C. K. Chatterton in a one man show. Twelve canvases of American landscape subject matter are consistent in palette and uncluttered in composition. A tendency to sentimentality winds in and out of the pictures, dominating *Road in Maine* and *Houses and Willow*, better controlled in *Hillcrest Road* and *Grey Rock*. In a painting entitled *Cows and Pine*, a wide expanse of sky throws the foreground well down to a narrow portion of the canvas, so that the pine tree becomes a dramatic element. In *Pasture After Rain*, a bluish quality pervades the color, in keeping with the mood and moment of the subject.

Ten watercolors vary in interest. *Barn and Shed* and *House in the Trees* are pleasantly simple, but the little *Boat on the Beach* to one visitor at least was the finest picture in the exhibition, being neither sentimental nor lacking in intensity. On the other hand *Island House* is literal and lacking in power. *The Inlet*, *Low Tide* and *New Cruiser* testify to the artist's liking for boats and their backgrounds.

Chatterton's partial similarity to Hopper has already been noted by many observers and there is no need to dwell upon it; suffice it to say that, whereas Hopper's gift is strongly literary, and contains a high degree of inner desolation as well as American grimness, Chatterton's imagination has no such metallic edges. Although the two men tend to choose similar subjects over and over

again, Chatterton is more pliable in form and more romantic in approach.

Promising Paintings by Philip Reisman

Philip Reisman, a young painter of exceptional talent is exhibiting at the Guild Art Gallery. He has had previous one man shows and is represented by etchings and paintings in the Metropolitan Museum, the New York Public Library, the Museum of Modern Art and other American museums as well as the Bibliothèque Nationale in Paris. His present show is inclusive, containing examples of his earliest as well as his latest pictures. From it one can see in detail the emergence of his talent and the changes in his technical habits. Most of his work is in tempera, varnished and reworked in oil. Even that in untouched tempera is exceptionally rich in color for this medium.

Reisman is the poet of the lower East Side and of benighted humanity in general. The foundations upon which the more elegant phases of our civilization rest absorb him but they do so in a fortunate way. He has enough insight to know that an objective and painterly rendering of life drives home a point better than propaganda painting. Therefore, his pictures may first be enjoyed aesthetically, and in a secondary way may be taken as devastating social commentary. There can be no healthier approach for the artist.

In such paintings as *Bowery*, *East Side*, *Fourteenth Street* and *Mannikin*, Reisman proves his worth as a colorist, and presents an easy management of composition and a plastic conception of figure. In a remarkable little painting, *Veterans*, he offers us a subject as horrible as anyone could choose, and then transforms it into one of the finest pieces of painting he has done. In other words he is an artist primarily, a satirist afterwards.

Blythe and Beale Are Brought to Light

The Whitney Museum revives some enjoyable phases of the nineteenth century in its current display of works by two men whose names have been neg-



EXHIBITED AT THE GUILD ART GALLERY
A RECENT TEMPERA BY PHILIP REISMAN, "SALVATION ANN"

lected by the public for the last fifty years. David G. Blythe and Joseph Boggs Beale now receive adequate treatment in the Museum's large showing of their productions. It recalls much that is humorous, and many habits of mind as well as daily life characteristic of America in the past century.

The paintings of Blythe, who was born in Ohio in 1815 and who lived until 1865, fill three galleries. Caricature runs like a bubbling stream through nearly everything he did. Among the pictures stands his tall wood sculpture, *General Lafayette*, which in its day topped the Fayette County Court-house. In spite of the overweening size of the head, it has style, and undoubtedly cost the artist months of hard labor. A smaller carving, *Eagle and Beehive Shop Sign*, is ascribed to Blythe. Otherwise his exhibition confines itself to painting.

Such pictures as *Post Office* and *Stage Coach*, in which an assertive lady in pink hoop-skirts figures comically, will be familiar to many. Among the portraits, rather a pallid lot as a whole, *Portrait of Mrs. Cynthia Logan* emerges with some strikingly modern characteristics. *Man Putting on Socks* and *Man Putting on Boots* contain some rich color. The large panoramic landscape, *General Doubleday Crossing the Potomac*, has further charm. For successful composition and tonal contrast, *Union Troops Entraining* is a good example. A frequent expression of Blythe's work is the small group or pair of figures of satirical import. He has, in such as *A Court Room Scene*, the bite of Daumier.

Beale, who came a little later than Blythe, was born in Philadelphia in 1841 and lived until 1926. He confined himself to black and white, with a passion for detail and accuracy. While aesthetically of lesser calibre, as Americana his drawings are as entertaining as Blythe's, although he never attains the same quality. He did a number of groups in series; here we see *The First Auto* in eight studies, several scenes from the *Life of Lincoln*, *A Fire in New York*, the *Life of Franklin*, and *Bridget's Dream*, which includes the clothes-line grotesques on black ground wherein Beale's imagination achieved its furthest flight.

A hilarious series, though only in its histrionic ranting and mourning, entitled *The Raven* is complete with angels. The heavenly host also figures

in *Old Black Joe*. The pinnacle of bathos is *My Mother's Bible*. At the other extreme are his charming and more distinguished compositions, *Independence Hall: About to Proclaim Liberty*, *Rip Van Winkle at George Washington Inn*, and several others.

Beale used Chinese white to accent his drawings. They are patient with architectural detail in every instance. He fills his works with animation, no matter what the subject, and has a love of the dramatic, as well as the melodramatic.

Seen Here and There In the Galleries

Both sculpture and paintings are present at the Studio Guild. Edwin H. Denby, an architect, is represented by his watercolors and sepia-tone reproductions of architectural studies. He has ranged pretty generally through the more important types of architectural design in many countries and works in a typical Beaux Arts technique. Among the watercolor drawings are *The Acropolis at Athens, Greece*; *Church of St. Miniato at Florence*; *Mont Saint Michel Buttress*; *Chambre des Marmousets, Dives, Normandy* and *Palazzo Imperiale at Genoa*.

The sculpture of Robert Bros, a young French artist who is exhibiting for the first time in this country, consists mostly of portrait busts. His work is that of a young man who has not yet learned to give all his productions a personal stamp. *Portrait Bust of Spanish Painter* seems to unite style and substance with happy results, suggesting that Bros in time will desert the more stereotyped expressions such as his two tall plaster figure pieces and concentrate on what is more especially characteristic of his abilities. *Portrait Bust of Mrs. H. Schniewind* and *Portrait Bust of Mr. Willis Warren* as well as *Bather*, *Wisdom*, *Christian Marriage* and *Deposition* are also included.

Watercolors by Eugenie Schein, a painter who is also a dancer, are now at the Midtown Galleries. Miss Schein teaches dancing at Hunter College. She paints in watercolor, doing landscapes of France, Italy, Spain and England, as well as studies of dance movement which show that she has worked with Martha Graham. One cannot help but be reminded of Angna Enters in considering her type of expression; not



EXHIBITED AT THE MACBETH GALLERIES

"HOUSES AND WILLOW" BY C. K. CHATTERTON IN HIS CURRENT LANDSCAPE EXHIBITION

that Miss Schein imitates her, for she does not—but the two artists have a similar way of noting events and scenes, and show a certain freshness. *Dance Composition I and II* are faintly archaic, whereas *Interior*, in which a nude model poses for a girl at an easel, is as contemporary in mood as Miss Enters' arrangements of kindred subjects. Judging from the landscape *Cala Ratjada, Mallorca*, it is possible that the artist has looked long and well at Marin, at least from the viewpoint of composition. Other European studies are *St. Ives, Italian Riviera, Bordighera, Italy*, *Ilfracomb Steeple* and *Trafalgar Square, London*.

Oil paintings and watercolors in varied manners by Gifford Beal fill the C. W. Kraushaar Galleries. There are landscapes, figure studies, scenes from current or recent plays, and landscapes with figures playing an important part in the composition. In general the work is similar to much traditional painting of the kind, drawing upon the past rather than breaking new ground technically or imaginatively. There is a faint suggestion of Derain in *Bathers* and *Landscape with Figures*. *Rockport Fishermen* contains cold colors, grey, blue, white, pertinent to a desolate winter region of this sort. *Russian Dancer* is a large study conventionally handled. *Abandoned Quarry* and *Landscape with Figures* are more or less built around the figures, yet elaborate in their development of scenic effect.

The Argent Galleries have paintings and pastels by R. Handforth Zinsser as well as his sculpture. It is a large collection of work, with painting predominating. All his oils are noticeably dry, his color adapting itself to his varied subjects. A large canvas, *Plowman and the Gulls*, emphasizes a towering and carefully designed sky full of clouds, with earth and plowman relegated to a minor place below. Grey and brown govern the palette here. *Signorina Di Francesca* and *Secret Agent* are portrait studies, as well as the pastel, *Portrait of a Young Girl with a Red Cap*. *Riviera Landscape*, *Saint on Wood*, *Spirituals*, *The Black Hat* and *Back Bay Branches* indicate that the artist likes to consider a variety of subjects. A group of life drawing are also present. The sculpture numbers over six pieces, among them *The Cardinal's Brother*, *Pedro*, *Portrait of a Boy* and *Pigeons in the Cold*. Like the paintings, these are traditional in workmanship.

A selection of watercolors by Eliot O'Hara are shown in the gallery at the same time. This artist, known as a teacher, believes in using the tricks of his trade, so that we have skies done with one turn of the hand, trees with another, mountains with a third. The pictures show what can be accomplished with a prescribed method wherein sensitive response to color and form is subjugated to vivid statement and stylization.

Salmagundi Exhibition Is Queen of the May

Inspired by the Museum of Modern Art's Cubism and Abstract Art, the Salmagundi Club has gathered its forces in a springtime *éblouissement* that takes the form of an exhibition of Abstrac-



EXHIBITED AT THE MONTROSS GALLERY
GORDON SAMSTAG'S "SLEEP," A CHARACTERISTIC OIL BY A NATIONAL ACADEMICIAN

tion in which the club's members outdo themselves. Fed to the teeth with modernism, this group of conservative painters cries "Sunday school is over," and forthwith proceeds to show us what unplumbed spiritual debts lie neglected in their souls; the result is enough to gladden the heart. The exhibition should hold interest for sympathizers with modern art as well as for the people who are bored with it. In other words, whether you are for it or against it as a phase in the world's cultural history, you will undoubtedly have a good time looking at something in this collection.

In one respect the exhibition at the Museum of Modern Art is not a patch on the Salmagundi Club show, for in the latter we have literal fugitive color and momentary tonal effects which change hour by hour, adding a definite richness to the atmosphere. Examples of this are to be found in *I Have Four Apples* by Nick Papadopoulos, a collage of three real bananas, which on the day this review went to press were predominantly Van Dyck brown with a patina of gamboge yellow. Undoubtedly they had passed through a tonal period of umber and ochre, and by the end of the week—who knows?—the artist may have to start all over with green ones again. The same aesthetic tendency is expressed in *A Cheesy Still Life* (Price \$5,000) by A. H. Corck. This includes a slice of cheese on a paper plate, accompanied by fork and napkin. Last Tuesday, tonal variation was distinctly visible in the cheese. In

Frank Whooshe's *Portrait of Egon Z. White* (Price \$8.80), we see a wise choice of materials; the artist has used a hard boiled egg (otherwise how could he keep it impaled on three pieces of toast?). A *gloria* made of pipe cleaners adds incident to the background, which is accented by the presence of three rubber bands on the right hand side of the egg arrangement.

While discussing collage, it might be well to mention an outstanding performance, *Popular Dry Goods* by Francis C. Hawkins, a large composition including a pair of pants and several spools of thread. Gaston Le Hox shows *Reproductionist Composition* (Price \$40,000) made of an inflated sausage balloon, a bandanna and a striped frame which merges with the inner design.

Progress of Man (Price, *Take It Away*) by M. Ine is a vertical composition done on a plank. The artist has stepped upon it with pigmented feet leaving his mark in spectral variations of real feeling. *Suicide on a Sofa* by Benjamin Eggleston is just another bitter commentary on the Life of Today. The sofa, poor demolished girl and all, rides on the waves of deepest ocean into God knows what Doom.

For swiftness, in fact breathlessness of movement and sheer dramatic verve, one must go to *Nude Descending the Stairs* by William MacLean. But in case you doubt the aesthetic purity of the group, note *The Defense Rests* (Price \$5,000 or *sun-suit, either sex*), by Honest

Dan McKnuts; here we have a black wooden frame and nothing at all within it. Can Suprematism do more?

Honest Canvases by Gordon Samstag

In the canvases of Gordon Samstag at the Montross Gallery there is sound draughtsmanship and clean painting in a high, cool key. A teacher at the National Academy of Design, he is an academician in his basic attitude to the art but he has considerable vigor of statement. After a careful examination of his clear, objective, well understood and very unpretentious pictures, the conclusion emerges that he is not strong in imaginative powers.

Trained nurses and their uniforms offer him subject matter over and over. *Nurses*, a large composition of two figures, will be familiar to many people who remember that it was awarded the Walter Lippincott Prize of 1936 at the Pennsylvania Academy of Fine Arts. *Shipping Clerk*, another large canvas, is heroic in scope and yet unleavened; it does not quite enlarge our experience. There is true color in *Box of Pansies*, continued honesty in *Watercolor*.

Such a scrupulous talent is well suited to portraiture; although few portraits are included here, Samstag has been very successful in this medium. A number of lithographs complete the showing.

Howard Giles and F. Ballard Williams

The watercolors of Howard Giles at the Grand Central Galleries, Vanderbilt Avenue, are views of Arizona, Maine and Vermont. Underneath the atmospheric color is a strong sense of form in its more literal aspect, which leads the artist to draw in buildings with so much exactitude that the surrounding landscape may take on an inconsistent look. Arizona at best is an unbelievable region where color does extraordinary things, and what has been seen becomes improbable even in the mind of the beholder. To reproduce such a country is one of the most difficult of feats. Giles attempts it with plenty of red, orange, violet and blue. *Strange Country, Terrace and Turret* and *Citadel* depict the curious rock and sand formations which assume a sculptural appearance. In *Desert Afterglow* there is rich color.

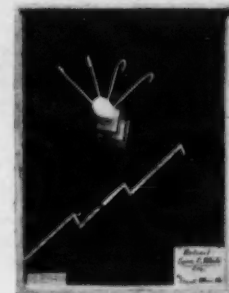
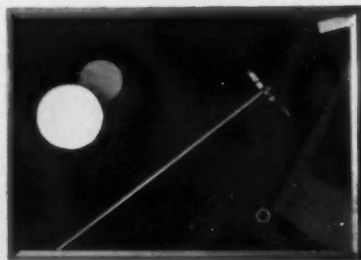
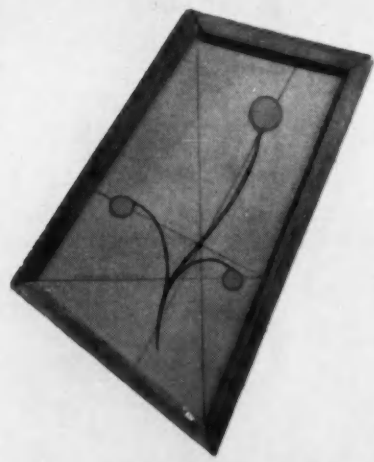
In the Maine and Vermont compositions, snow scenes and lighthouses abound. As in the former pieces, Giles is literal in form and slightly arbitrary in color, rarely letting himself go with freedom of palette and line. Occasionally, however, he does something of imaginative sweep, as *Rain*, which for sheer painting is prominent in the room.

An academician, F. Ballard Williams, enjoys a simultaneous exhibition of his landscapes. Strongly under the spell of eighteenth century French art, he does overmantel pieces reminiscent of Watteau, in which gaily costumed ladies disport themselves in mellow landscapes. He builds up his canvases in layer upon layer of pigment, giving substance to his palette. In this tradition are *Hours of Ease*, *The Glade*, and *The Swing*. Done in the same technique but American in subject, another type of landscape is shown in which blue is used far too freely in shadows, distance and middle distance.

John F. Carlson's Woodland Landscape

The charm of the woods in winter-time has cast a permanent spell over the imagination of John F. Carlson, whose landscapes are current at the Fifth Avenue Branch of the Grand Central Galleries. Melting snow, white birches against clear skies, wet bark sharp against snow or woodland distance, characterize this painter even better than his summer and autumn scenes. He is a conservative worker, using the accepted landscape tradition and a technique not special to himself.

Carlson likes clear, ringing color, and does not hesitate to use it generously in such a canvas as *Mansfield in Winter*, in which sweeping blue shadows cross the mountains. *Pipes of Pan* is composed entirely of slim white birches in deep woods. *Afternoon in the Forest*, *Sylvan Quietude*, both large pieces, and *Woodland Solitude*, deal with his favorite theme. *Wintry Lane* depicts a farm; *Upland Village* is a romantic landscape. In *Deserted Garden* the scene is bathed in moonlight. There is a gentle mood and restrained tonality in *Mount Quiet* and *Wintry Flowerland*.



APRIL FOOL'S DAY AT THE SALMAGUNDI CLUB: A VIEW OF THE WALL AT THE CURRENT EXHIBITION SHOWING SOME OF THE MANY ABSTRACTIONS, ONE ENTITLED "BIRD IN FLIGHT," "SUICIDE ON A SOFA," "POPULAR DRY GOODS," "EGON Z. WHITE," "NUDE DESCENDING THE STAIRS" AND A SURREALIST COMPOSITION, "SOUTH OF WALTHAM"

Old and New Japanese Color Prints by Nineteen Artists



EXHIBITED AT YAMANAKA & CO.
A UNIQUE KEISAI: "MOONLIGHT
SCENE WITH LANDSCAPE"

Japanese landscape, by artists from the eighteenth century to the present day, is the subject of an exhibition of one hundred and thirty paintings, drawings and wood-cut prints now on view in the galleries of Yamanaka & Company.

Ukiyoe art, a reflection of the every day life of the nation, made by plebeian artists for the enjoyment of the people, arose in Japan around the middle of the seventeenth century. By the beginning of the eighteenth century the wood-cut prints were enjoying tremendous popularity, being turned out in large sets, at first in black and white, later in three colors, and finally, around 1764, the print in full color appeared. The majority of the subjects were figure compositions and pictures of famous actors and beautiful women of the day. In 1760 the artist who was to bring new life and new subject matter to the art was born. With the advent of Hokusai, the tireless, prolific man who was said to have signed his works "The Old Man with a Mania for Drawing," landscape was introduced into *Ukiyoe* art.

Hokusai's prints dominate this current exhibition with their exquisite coloring, direct, simple design and personal line, which subjects itself to the limitations of the wood-cut print without any loss of ease and grace. Out of the eleven examples by this artist, there are eight of the famous *Thirty-six Views of Fuji* Series. It would be difficult to make any comparison among the eight, as each view of the sacred mountain, each change in weather or time of the day, is done with equal artistry and sensitivity to nature. During his eighty-nine years of life, Hokusai constantly strove to perfect his color and line, and to progress toward greater naturalism. The *Fuji* Series was done in the latter part of his life when his talent was at its highest point, and such prints as the cool green and blue *Fuji from Pass of Mishima* or the exciting *Fuji in a Thunderstorm with Lightning* are finished works by a great landscape artist.

Hokkei Totoya, a contemporary of Hokusai, is represented in the exhibition by two prints from his *Shokoku*

Meisho Series, *Fudo-Toge at Mikuni Pass* and *Fisherman in a Boat at Umashino-Mida, Izu*. The latter is done with swinging, rhythmical lines, in soft reds, blues and almond green.

Later than these two came one of the most famous of all the Japanese wood-cut artists, Hiroshige Ando (1797-1858). Hiroshige has both prints and paintings in the present show. There are seventy-eight examples of his work ranging from the large three-panel *Moonlight View at Kanazawa, Musashi Province* and the famous *Moonlight Scenery at Monkey Bridge* to such amusing little scenes as the *Tea House at Takasaki*, peopled with grotesque, laughing figures, or the spirited *Sudden Shower at O-Hashi Bridge*.

Hiroshige's color is more brilliant than that of Hokusai or Hokkei. He delights in using showers of firework sparks sifting down to the water, or the striking spot of color of a bonfire in a field at night. Smoke columns wind up across his landscapes breaking the lines of trees and mountains with their soft translucency. He was a great draughtsman, and in such prints as *A Large Eagle Hovering Over the Blue Sea at Susaki, Fukagawa*, relies upon the actual outline of the bird and waves, rather than color, for effect. One of the most poetic prints among the Hiroshiges is the night scene at the shrine at Shozoku, where legend tells the fire-breathing foxes were wont to gather. The little grey animals, breathing licks of vermilion flame, are beautifully grouped beneath the Enoki trees. Another particularly appealing print is *Night Rain on the Old Pine Tree at Karasaki*. The full spreading pine is printed in soft grey with a foreground of rain-circled water in rich shades of blue.

There is also a group of Hiroshige paintings, done in more sombre tones, lacking the freshness and clarity of the prints. The opaque quality of the water-colors seems dull, and the color has frequent lapses into olive greens, and pinks, which are bitter in effect.

Hiroshige II, a disciple of Hiroshige Ando, who worked around 1850, is represented



EXHIBITED AT YAMANAKA & CO.
"FUJI FROM PASS OF MISHIMA" BY HOKUSAI, 1760-1849

resented by five prints. *The Gale at Tatsukuchi-yama, Biizen*; *Fishing at Lake Suwa, Shinshu*; *Rain at Ochibaishi*; *Taka-no-Hama Beach, Tajima* and *Kusuri Yama at Zenkoji* are the landscapes from the *Shokoku Meisho* Series by this artist which are now on view. The colors are sometimes sharper than Hiroshige's, but the drawing is excellent.

Another artist working in the middle of the nineteenth century was Kuniyoshi Utagawa. *Night View at Shinyoshiwara* and *Baking Tiles at Imado, Asakusa*, are two fine examples of his work.

A long panel by Keisai, *Moonlight Scene with Landscape*, is the only one extant out of a series. It is done with rich coppery reds and dark blues, the trees and mountains perfectly shaded from dark to almost white tones. Keisai, who lived from 1797 to 1858, had the same fine sense of simplicity and mellow coloring as one finds in Hokusai and some of the Hiroshiges.

Six Shiba Koun paintings of the *Kokan* School, cartoons for print designs, are for the most part marines done in grey-blues, with a large use of white. *Shibaura Beach* has accents of brown which break the monotony of the sea

and sky colors, typical of this school.

Modern prints by contemporary artists include three fine examples by Goyo Hashiguchi, who died only ten years ago. An occidental background is startling in *Snow View at Sanjo Bridge, Kyoto*, as the earlier prints have no touch of this westernized architecture. *Rain in Yabakei Valley*, done in spring-like greens with a real feeling for the earth and the rain soaked grass, is one of the most vividly colored prints in the exhibition.

A rare group of eight landscapes by Shinsui Ito, who now does portraits exclusively, two misty scenes by Raizan, a snow scene by Hironobu, four scenes by Hiroshi Yoshida, done in a variety of styles and the metallic colored, expertly handled night views by Hasui Kawase are other recent prints included in the exhibition.

A Korean snow scene, *Sunrise at the East Gate of Seoul* by Elizabeth Keith, is shown along with the work of the Japanese moderns. It shows a great deal of thoughtful study and appreciation of the Oriental landscape, but somehow lacks the personality and pleasing irregularity of the other prints.

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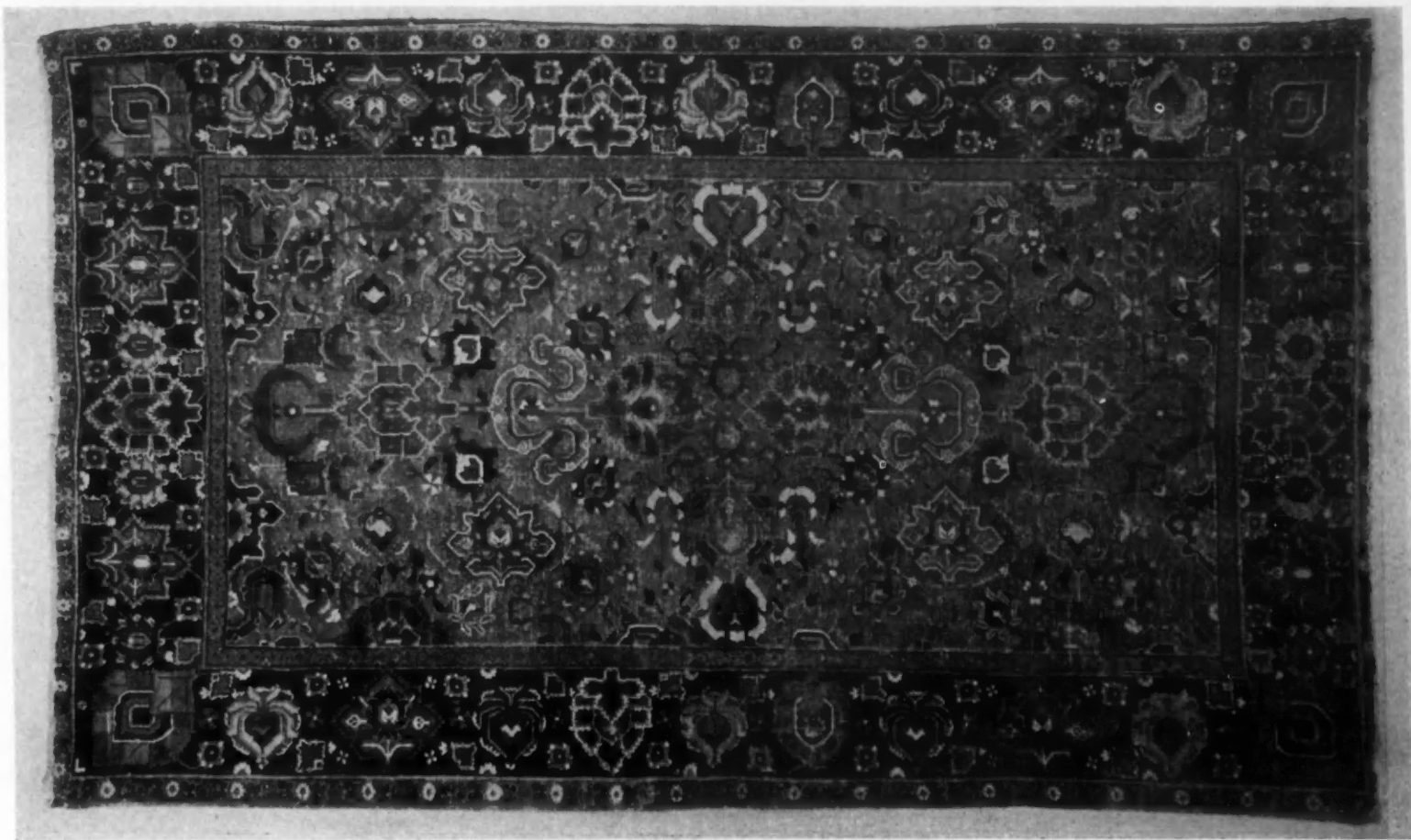
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ROYAL ISPAHAN CARPET
EASTERN PERSIA, Circa 1600, Size 7.4 x 4.5

This class of carpet, known as "Isfahan," was actually woven in the Court City of Herat, then in Eastern Persia.

The present example is of desirable size, and is unusual for the depth of the border color, forming a remarkable contrast to the rose ground. The stiff, repetitive border design and the paucity of creepers indicate a date around 1600.

Rose-crimson field, woven with pairs of leaf and lotus palmettes supported on scrolling creepers, the central pair sustained upon ivory "cloud-bands" of Ming design; the secondary palmettes in sapphire and sky-blue and rose. Deep cypress-green border of reversed leaf and lotus palmettes, upon scrolling creepers, in harmony with the field design.

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IN RESPONSE to many requests from collectors and connoisseurs we have arranged an historical Exhibit of choice specimens of Oriental Rugs dating back to the ancient Isfahans such as illustrated down to modern times.

Each rug on display will have an interesting description attached so that you can study the history of this most fascinating art.

In addition, all calling at our store to view this Exhibit will be given a map of the Orient showing the districts from which the various types of rugs come.

The Exhibit will open on Monday, April 20th, and will continue until May 9th. While rugs will be priced at extremely reasonable figures no obligation to purchase is involved. We are displaying these rugs solely to further an appreciation of rug collecting as an interesting pleasure. The types listed on the left will be on display.

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ART THROUGHOUT AMERICA

Boston: Sculpture

By Tait McKenzie

Statuettes, sketches, grotesques and medallions are included in the exhibition of sculpture by Tait McKenzie now on view at the galleries of Doll & Richards. There is also a group of medals and memorials as well as three portrait busts.

Colorado Springs: The Fine Arts Center Opens

The opening of the new building of the Colorado Fine Arts Center on April 20 is an important event in the American art world this spring. This building has been under construction for some two years and is thoroughly modern in design and a new departure in museum architecture. John Meem, well known as an architect in adaptations of New Mexico architecture, has here eliminated all detail and has designed a building purely constructional in character. The material used is monolithic concrete with aluminum doors, windows and balconies.

The Colorado Springs movement started with the activities of the Broadmoor Art Academy which has now become the Fine Arts Center. The former was initiated purely as an art school. The Fine Arts Center, however, will bring together under one roof the plastic arts, music and drama. Thus it will house an art school, ample exhibition galleries, a theatre and a room for music.

The building is the gift of Mrs. F. M. P. Taylor, who has also presented an important Indian and Southwestern collection. The primary aim of the Fine Arts Center is to develop its various art activities and to have its collections subservient to them. It will not be a storehouse for the art of the past, but will collect contemporary art and such objects of the past as will help to stimulate those practically engaged in various forms of creative art. For this purpose the Arts Center will depend largely on current exhibitions borrowed from America and Europe.

A prominent feature of the building is the model theatre furnished with the most modern equipment. A large lounge and loggia, giving extended views of the nearby mountains, adjoins the theatre and will be devoted to social gatherings of various kinds. Surrounding the theatre are galleries for Indian and Southwestern art and for permanent and current exhibitions. An important unit is the library of early American editions collected by Mrs. Taylor. The music room above the lobby is equipped with a stage, adjoining which is a small music library. The north wing houses the art school, in connection with which is a students' reference room and a fine arts library. There are also studios for resident and visiting artists.

The Fine Arts Center especially emphasizes its art school which has a summer and winter session. The climatic conditions of Colorado Springs are peculiarly adapted to outdoor work as the temperature and weather have little variation, and on account of the altitude the nights are always cool. The art school is making every effort to draw to Colorado Springs artists of international importance as instructors. Boardman Robinson, whose activities in the art world are well known, is Art Director. During the summer months Paul Burlin of New York and Paris will be instructor of landscape, and Charles Locke, instructor in the Art Students' League, will offer a course in etching and lithography. Warren Chappell, formerly associated with the Offenbacher Werkstatt of Rudolph Koch, will continue his classes in the graphic arts.

The General Director of the Fine Arts Center is Stanley Lothrop, whose experience in the building up of the Tiffany Foundation of Long Island, contacts with art schools and museums in this country and connection with the American Academy in Rome, have especially fitted him to take part in this enterprise.

The students of Colorado College in



RECENTLY ACQUIRED BY THE SPRINGFIELD MUSEUM
ALESSANDRO MAGNASCO: "INTERIOR OF A MONASTIC LIBRARY"

drawing and painting now receive their practical training in the Art School. The students in drama also will make use of the Fine Arts Center theatre. There is a large workshop adjacent to the theatre where scenery may be designed and painted by the members of the art school and the dramatic societies. Cooperation between these two departments offers interesting possibilities for joint effort in theatre design.

The Drama Club of Colorado Springs will also have use of the theatre, and professional performances of distinction will be sponsored by the Fine Arts Center. The emphasis has been placed—and this is what is so new, so revolutionary—upon the creative impulse in the people whom the Fine Arts Center expects to serve. Its collections will be adjuncts, delightful and stimulating to see, but not necessary to the growth of the project.

The festivities which will take place during the opening week will be in harmony with this idea, including concerts, opera performances, dance presentations and the showing of foreign films. A. Everett Austin, Jr., Director of the Wadsworth Atheneum, Hartford, Connecticut, will direct these performances. As the Arts Center has varying classes of membership, all members of the community are able to avail themselves of the opportunities offered, and the membership has already grown to large proportions. The Fine Arts Center also intends to sponsor loan exhibitions and to arrange for their showing in the nearby cities of the state, gradually spreading its activities through this section of the west.

Merion: Tapestries for The Barnes Foundation

The first American acquisition of the Beauvais tapestries designed by modern French artists, recently shown in a world premiere at the Bignou Gallery in New York, has just been announced by the Barnes Foundation, long famous for its superb collection of modern painting. Dr. Albert C. Barnes has selected the

Picasso *Inspiration*, reproduced in THE ART NEWS for April 4, 1936, and two designs by Rouault, *Le Repos des Clowns* and *Jeune Fille à la Rose*; the Picasso tapestry is a unique example, as it will not be duplicated. It is especially gratifying to note that examples of this noteworthy development in modern art have found their way so soon into a permanent collection in this country.

Providence: Five Graphic Artists

The Museum of the Rhode Island School of Design is exhibiting work in graphic arts by five English artists of the present day. Thomas Derrick, Eric Gill, Philip Hagreen, David Jones and Denis Tegetmeier are all represented by excellent examples of this branch of art which is always popular with the British and American art public.

San Francisco: Several Varied Exhibitions

Julia Codesido's Peruvian paintings are being shown at the San Francisco Museum of Art during this month.

Also on view at the same museum are a fine collection of paintings by Georges Braque, color reproductions of paintings by Van Gogh and prints, drawings and paintings by Pablo Picasso. These French moderns are all well represented.

Springfield: Magnasco Purchase; Child Art

The Springfield Museum announces the purchase of Alessandro Magnasco's *Interior of a Monastic Library* for the Gray Collection. The eighteenth century Italian canvas, with its groups of monks at their studies, done in somber key, is typical of this painter whose work influenced so many later Italian masters.

The group of drawings which were

sent to the Newark Museum to be included in their exhibition of "Pictures by Children," are being exhibited in the Children's Room of the George Walter Vincent Smith Art Gallery during April. They include the work of the drawing classes and that of the children who patronize this department. Thirty museums were represented in the Newark exhibit, which was planned not primarily to show children's drawings but to illustrate the methods used in the museums. The following summary of objectives is quoted from the Newark Museum catalogue:

"This exhibit includes the work of thirty museums. Fourteen of these indicate that *appreciation* is their objective; appreciation of museum objects, appreciation of the incidents and scenes of daily life and experience, realization of beauty in works of art and nature, or the ability to see and enjoy.

"Nine museums emphasize *personal expression* as an objective. This may take other forms than painting and drawing. Seven mention the *development of artists* as one of their aims, either in connection with general art training for all children, or through working only with talented groups.

"Four use drawing and painting as a source of *recreation*. Eight include *research* as an important element. Five use variations of the so-called *Progressive School Method*. One of these relates its work primarily to the museum, another to the surroundings of the child, his country, state, city and home. Another emphasizes *learning through creating*, and employs museum objects to supply information."

Toronto: Anniversary Of the C. S. P. W.

The Art Gallery of Toronto is celebrating the tenth anniversary of the Canadian Society of Painters in Watercolor by showing the Ninth Annual Exhibition of this society. Concurrent with this show is the Canadian Society of Graphic Art's exhibition.



THE NEW FINE ARTS CENTER BUILDING, COLORADO SPRINGS, DESIGNED BY JOHN MEEM

The 25th Anniversary Meeting of the College Art Association

Last week, from April 8 to 10, the College Art Association held its Twenty-fifth Anniversary Meeting at the Metropolitan Museum of Art and at the Museum of Modern Art. Many special events commemorated the end of the first quarter of a century of the Association's activities and the most significant of these was the session devoted to "Twenty-five Years Viewed in Retrospect" over which John Pickard, Professor Emeritus of Classical Archaeology and History of Art at the University of Missouri and former President of the College Art Association, presided, and to which he contributed a paper on "Early Days in the College Art Association."

The Wednesday morning session marked the inauguration of the Twenty-fifth Anniversary Meeting. Under the chairmanship of Dr. Walter W. S. Cook, Chairman of the Graduate Fine Arts Group, New York University, several graduate students from Princeton University, Columbia University, University of Chicago, Harvard University and Yale University presented papers.

Professor Charles R. Morey, Chairman of the Department of Art, Princeton University, and Vice President of the College Art Association, presided

over the first afternoon session of the meeting on Wednesday. This session was devoted to "Digs." The speakers were: Carl H. Kraeling of Yale University; Richard Stillwell of Princeton University; Charles R. Morey of Princeton University; Maurice S. Dimand of the Metropolitan Museum of Art; Ephraim A. Speiser of University of Pennsylvania.

The banquet commemorating the twenty-fifth anniversary was held at the Ambassador Hotel on Wednesday evening. The officers and directors received the many delegates and guests. An important program of new material was presented to the audience after the dinner by Henri Focillon of the Sorbonne University and now Visiting Professor at Yale University and New York University, who spoke on "The History of Art and the Life of the Spirit"; and Jakob Rosenberg, former Curator of the Kupferstich Kabinett of the Kaiser Friedrich Museum, who spoke on "The Problem of Quality in the Drawings of Old Masters."

A feature of the evening was the preview of a film, "The Making of a Fresco," posed by James Michael Newell and group, filmed by Leo Seltzer and executed under the Federal Art Project

of the Works Progress Administration under the sponsorship of The College Art Association. A commentary on the film was made by Benjamin Knotts.

The most important session, from the viewpoint of the College Art Association, held during the meeting, took place Thursday morning, April 9. It was devoted to "Twenty Five Years of the Association's Life Viewed in Retrospect" and was presided over by Prof. Pickard.

All of the activities of the Association were gone into exhaustively by those who have been most closely affiliated with them. The speakers were: David M. Robinson, Johns Hopkins University, and Director, College Art Association; A. Philip McMahon, New York University, Secretary, College Art Association; Blake-More Godwin, Toledo Museum of Art, Treasurer, College Art Association; Walter W. S. Cook, New York University; Frances M. Polak, Editor of "Twentieth Century Artists," Director, College Art Association; John Shapley, University of Chicago, President, College Art Association.

On Thursday afternoon Francis H. Taylor, Director of the Worcester Art Museum, presided over a session on "Problems of Historical Interest." The speakers were: Hermann W. Williams,

Brooklyn Museum of Art; Richard Krautheimer, University of Louisville; Raymond S. Stites, Antioch College; Frank J. Roos, Jr., Ohio University; Constant Van De Wall, New York University.

On Thursday evening the Museum of Modern Art, which has on view an exhibition of Cubism and Abstract Art, was the host to the College Art Association. The session was presided over by Henri Marceau and was fittingly devoted to "Modern Art." The speakers were: Artemas Packard of the Museum of Modern Art; James Johnson Sweeney of New York University; George Howe, Architect; and Charles T. Cooner, Art Director of N. W. Ayer & Son. After the meeting the Exhibition was opened to the delegates, who were received by Alfred H. Barr, Jr., Director of the Museum of Modern Art.

All of Friday, April 10, was devoted to "Art and Education," with five panel discussions going on in various rooms and the Lecture Hall at the Metropolitan Museum of Art. In the morning two sessions were devoted to "Industrial Art in Education" and "Art as Therapy" and they were presided over respectively by Gilbert Rohde, Director of Design Laboratory, W.P.A. Federal Art Project, and Harry M. Shulman, Director of the Hawthorne-Cedar Knolls School of the Jewish Board of Guardians.

In the afternoon the discussion took a more pedagogical form and was confined to "Art Education in Colleges" under the chairmanship of Arthur Pope of the Fogg Art Museum, Harvard University and "Art Education in High Schools" presided over by Victor E. D'Amico, Associate Head of Art Department of the Fieldston School.

The evening session which was a "Forum on Art and Education" took place in the Lecture Hall at the Metropolitan Museum of Art was presided over by A. Philip McMahon. The purpose of this session was to recapitulate the talks and the reports of the day.

There is no doubt that this was the most successful of the Association's annual meetings.

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LAWES-WITTEWRONGE SALE: CHRISTIE'S, LONDON

A JAMES I CARVED OAK BUFFET INLAID IN VARIOUS WOODS

PARIS NOTES

The Durand-Ruel Galleries are presenting a carefully selected group of paintings by twentieth century artists, from the collection of Dr. Charpentier, for the benefit of *L'Enfance Malheureuse*.

Several excellent Pissarros, a still-life and landscape by Cézanne, some Gauguin compositions, a Mafra, pastels by Odilon Redon, some compositions and nudes by Renoir and *Fleurs* and *Paysage* by Henri Rousseau represent the painters of the first years of this century.

Bonnard's interiors, *Nu à la Baignoire*, and *Danseuse* by Degas, a Derain landscape, a characteristic Van Dongen, flowers by Dufresne, a small but delightful Dufy, several Segonzacs, a still-life by de la Fresnaye, Matisse's *Atelier*, unusually fine works by Laprade and two views of Paris by Marquet are other paintings in the group. Also represented are Modigliani, Picasso, Jean Puy, Rouault, Roussel, Vuillard, Vlaminck, Vallotton, Utrillo, Soutine and Signac.

Lucien Simon has an exhibition of paintings at the Galerie Berheim Jeune. The works in the show attest to the fine technical ability of the artist, but his subject choice is poor and color is always subjected to drawing.

Among the many exhibitions of decorative arts which have been in the spring calendar this year in Paris, is the excellent one of textiles by Germaine Montereau, current at the Galerie Rouard. Mlle. Montereau has an ability to use wools, linens and silks to their best advantage, conveying an impression of great personal sympathy with the material and its possibilities, such as a landscape painter has for nature. Although her textiles are almost barbaric and primitive in appearance, they are done with the sound technical knowledge of one who has long studied the craft, and senses the proper type of weave and design to show the material off to its best advantage. Her rugs, table linen, fine tissues, cushion covers and homespun are unusual for their blending of modern rayons, cellophanes and other compositions with the natural silk, wool and linen, adapting an ancient art to modern materials.

The first session of the sale of the Collection of the President, Charles D'Heucqueville, at the Hôtel Drouot, went extremely rapidly, bringing 883,750 francs in its two hours' duration. Numerous valuations were greatly surpassed by the purchasing bids.

The exquisite still-life by Oudry, which was recently reproduced in these columns, brought 120,000 francs. It had been valued at 70,000 francs.

**Twenty-five
Years Ago in
The Art News**

A painting by Henry Inman, *Washington at the Battle of Princeton*, was presented to the Corcoran Gallery in Washington by Mr. Edward Wasserman, in the name of his three children.

An exhibition of etchings, silver points, lithographs, monotypes and original drawings by Ernest Haskell opened at the galleries of the Berlin Photographic Company. The portrait lithographs of Maude Adams, Mme. Kalish, *Lucy* and *Pamela* were called striking character studies. Twelve etchings of Paris, twenty-two drawings and twelve monotypes all received enthusiastic praise, especially the drawing of Mrs. J. T. O. Rhineland. Nine more portraits done in silverpoint were also highly complimented.

The Union League Club arranged an exhibition of twenty-four oils by the progressive and independent group of American landscape and figure painters headed by Robert Henri, William Glackens, Arthur B. Davies, George Bellows, George Luks and Ernest Lawson as well as N. Dimock, Walt Kuhn, Maurice Prendergast, James Preston, May Wilson Preston, Everett Shinn, John Sloan and Max Weber. The progressive spirit of the committee which organized this modern group show was commended by Club members and by the press.

At the Salmagundi Club the "Annual Thumb Box Exhibition" was considered to be one of the most popular shows of paintings of the year. Small canvases by Joel Allen, E. Loyal Field, Mathias Sandor, Hobert Nichols, G. Glenn Newell, Charles P. Gruppe, Gustave Wiegand, John Ward Dunsmore, Charles Warren Eaton, J. N. Marble, Carleton Wiggins, F. K. M. Rehn, Bruce Crane, Waren Davis, Frederick J. Mulhaupt, W. C. Fidler, J. Campbell Phillips, William J. Hays, Henry B. Snell, W. Granville Smith, Paul Cornoyer and C. F. Bacon.

Gardner Symons, Carle J. Blenner, Eliot Clark, G. L. Nelson, H. P. Hildebrandt, Guy C. Wiggins, E. Irving Couse, A. L. Kroll, David J. Gue, Colin Campbell Cooper and Charles Vezin all had four of the small exhibits on view. The Vezin Prize of \$100 was awarded to W. Granville Smith.

One hundred and seventy paintings in the Brandus Gallery Collection Sale brought a total of \$83,195. The collection was one of great variety including works by Dutch, Flemish, French, Spanish, Italian and American artists. *L'Escarpolette* by Diaz brought \$4,250, *The Flower Girl* by Bouguereau was sold for \$1,800.

LONDON NOTES

The famous Henry Oppenheimer Collection of old master drawings, it has just been announced, will be sold at Christie's in July. Until now one of the few large groups of drawings remaining in private hands, the Oppenheimer Collection comprises over 900 sheets, including works by Dürer, Leonardo, Rembrandt and Goya. It was the subject of a monograph by Egerton Beck in *The Art News* Special Supplement for 1928, and it will again be described and illustrated in these columns as soon as the date of sale is fixed and a catalogue is available for review.

Recent paintings by Sickert are in an exhibition which is current at the Leicester Galleries. The sixteen canvases are done with a free and easy assurance, filled with dash and vigor, both in color and concept. The most outstanding painting in the exhibition is a full-length portrait of Baron Aloisi, painted against a landscape background, which is treated almost as an Italian primitive composition.

Watercolors by Pissarro and paintings by George Grosz are also at the Leicester Galleries this month. The biting humor of Mr. Grosz is already well known to British and American audience, but it seems to surpass itself in the current exhibition in such cruelly conceived, brilliantly executed works as *Girl Guides* and *Street in Berlin*. Mr. Grosz always makes the most of his medium whether it be pencil, pen, watercolor or oil, and these exhibits are done with a real feeling for the paint and canvas.

The Pissarro watercolors are a contrast to the Grosz paintings. Done in a decorative, delicate manner, some just experimental studies in impressionism, others sincere, little, carefully finished scenes, these are as effective in their own way as the more startling, vividly colored works by Grosz.

The Royal Amateur Art Society opened its annual exhibition at Bathurst House. The varnishing day was visited by Queen Mary and the Princess Royal who made several purchases from the exhibition.

Needlework, and other handicrafts, collections of autographs, bookplate designs and old fabrics are included with the large group of watercolors, paintings and drawings in the exhibition. A loan collection of watercolors of flowers and gardens, painted between 1700 and 1900 are attracting much interest, as are the watercolor drawings of William Hooker.

The ceiling of Davis Garrick's drawing room, decorated with medallions by Antonio Zucchi, the husband of Angelica Kauffmann, has recently been presented to the Victoria and Albert Museum by the directors of the Adelphi Developing Company. The central painting depicts Phaeton in the sun chariot. It is surrounded by four small panels of dancing nymphs. This acquisition is a charming addition to the collection of Garrick furnishings already in the possession of the Museum.

Student work by members of the Byam Shaw School of Painting, Drawing and Design is on view at the galleries of the school. Painting, stage settings, drawings and costume designs, of the Rome Scholarship type of work, are all school problems, interesting for the various presentations of a given subject by the students.

Twenty-five pieces of sculpture by four artists are in an exhibition current in Birmingham at the Art Gallery. Wood carvings by Mr. O'Connor are heroic works whose titles give a clue to the artist's interests. *The Erl King* and *Prometheus* are characteristics of the strong, expressive art of Mr. O'Connor. Maurice Lambert shows less interesting groups in alabaster, which suffer by comparison with the wood carvings. Perhaps if they had been shown alone one would get a better impression of such exhibits as *Lost Figurehead* and *Marine Group*. Heads in bronze by Mrs. Milward are fine technical studies of native types. The work is even in quality, seldom unusual but always well done. Mr. John Skeaping shows four heads in terra cotta, limestone and sandstone. Each is done with a different approach to express the sitter's character.

COMING AUCTIONS

Europe

English Furniture
Of Three Centuries

An important collection of English furniture of the sixteenth, seventeenth and eighteenth centuries, formed by the late Sir Charles Lawes-Wittewronge, Bart., will be dispersed at public sale at the salesrooms of Christie's on May 14, following exhibition from May 11.

One of the many interesting items from the sixteenth century is a Gothic oak stool, with plain rectangular top, and trestle supports shaped at the borders and united by a cross-tie. The deep friezes are carved with a broad band of vine foliage and grapes, with a narrow tracery below. Circa 1500. An Elizabethan oak table with a moulded frieze carved with spiral nulling centering on both sides and bearing a coat of arms and crest with the motto "Foy est tout" on one end and the date 1595 on the other, is another fine piece. The arms are those of Humphrey Babington of Rothley Temple, born 1544.

An Elizabethan oak bedstead, one of many in the collection, has a headboard of architectural design, carved with supporting figures, a frieze of cabochon, strapwork and masks and two panels with the original polychromatized decoration of vases of flowers in carved architectural niches.

A set of six Queen Anne gilt gesso chairs with cabriole form front and back legs, covered with acanthus foliage, rosettes and pendant husks on a pounced ground, and upholstered in tapestry is an outstanding group in the large collection of chairs of many styles.

Art objects, arms and armor, needlework, musical instruments, tapestry, oriental carpets and some pieces of continental furniture are included in the sale.

A Berlin Collection
Of Objets d'Art

The dispersal of the collection of art and crafts objects and paintings of Frau Margarete Oppenheim-Reichenheim in Munich on May 18, 19 and 20 will be the occasion which the well known firm of Julius Böhler will inaugurate its activity of auctioneering. The collection that will be dispersed is representative of a great epoch of art collecting in Berlin. Frau Oppenheim was advised by the late Dr. von Bode, and under his guidance an assemblage was formed which is outstanding for the high quality of the objects throughout.

Porcelain is a strong point of the aggregation. Early examples of Dresden china are outstanding and they are conspicuous for their rarity and the rank of the individual objects. Tankards by Böttger from the beginning of the eighteenth century, a jar painted by Hördt himself, figure pieces by Kändler, a vase with beautiful decoration of flowers and the Augustus Rex mark should be singled out as illustrative of the high quality of the objects.

Chinese porcelain objects including items of great rarity will also attract the connoisseur. The beauty of several of them is enhanced by metal mounts of European origin.

For the collector interested in watches, there is a number of them made of gold and enamel, exemplifying the development of the craft in exquisite examples from the sixteenth to the eighteenth centuries.

The glass is in the main of German origin from the eighteenth century and adorned with enamel paintings. One of the most conspicuous pieces shows a figural embellishment that is related to the school of Cranach, circa 1550, while another very interesting specimen is adorned with a frieze-like border of hunting scenes.

The metal craft is represented in objects both for ecclesiastical and common usage from the middle ages to the eighteenth century. The workshops of Augs-

burg, Ulm, Nuremberg have contributed examples.

Italian bronzes form one of the most remarkable sections of the collection. Their distinction is revealed through the fact that many of the sculptures are treated in Dr. von Bode's publication on Italian bronzes. Three figures of cherubs by Roccatagliata, a *Mercurio* by Giovanni Bologna, sculptures by Riccio and Alessandro Vittoria are among them. In addition there are a number of Egyptian and antique sculptures and utensils of bronze.

French decorative bronzes of the eighteenth century, consisting of candelabras, wall-branches, clocks and the like, will be among the attractions of the sale.

Frau Oppenheim had a great predilection for Impressionist art, and the artist whom she especially favored was Cézanne. She owned several of his most beautiful paintings, watercolors, and drawings, which will also be offered for sale. The famous *Mail Coach*, a striking example of the master's art is among them. Another of Cézanne's oils is *Maison de Bellevue* and depicts the estate of the artist's brother-in-law, M. Conil, in the vicinity of Aix.

Cézanne painted many compositions of bathers—an excellent specimen of this kind is here included, entitled *Les Sept Nus*.

The watercolors and drawings likewise are convincing examples of Cézanne's art. Two works by Edouard Manet will also be among the material to be dispersed: a painting *La Toilette de Jardin* and a pastel *Portrait of the Countess Iza Albigi-Kwiatowska*.

Besides the pictures enumerated above there will be included in the sale an important work by Guardi, *Piazza di San Marco*.

New York

Carved Rooms from the
Grimthorpe Collection

Important English and French period furniture and decorations, tapestries, Oriental rugs, and objects of art, including two eighteenth century carved

rooms formerly in the Lord Grimthorpe collection, will be offered at public sale at the American Art Association-Anderson Galleries the afternoons of April 23, 24 and 25, following exhibition from April 18. The sale comprises property of the estates of the late Madeleine A. Scheuer and William Mitchell, property sold by order of Harvey T. Mann, trustee, and property of Mrs. Richard T. Wilson of Newport, R. I., and New York, and of other owners.

One of the two carved rooms, both of which were formerly at Woodlea, the Grimthorpe mansion at Virginia Water, Surrey, England, and now belong to Mrs. Isaac Dee Kelly, Jr., of St. Louis, Mo., is a magnificent, French, early eighteenth century régence carved oak library interior with arched panels featuring acanthus leaf motives and with *supraportae* above two double doors attributed to Charles Lebrun. This superb room, embodying two tall bookcases at either end and a handsome baroque shell-crested *fleur de pêche* marble mantelpiece of later addition, has been somewhat augmented to suit the proportions of the Virginia Water mansion. The other interior consists of the carved, painted and gilded boiserie of the Woodlea, English, late eighteenth century Georgian dining room, including mirrors surmounted by overpanels displaying festooned circular medallions representing the Arts and Architecture.

Outstanding among many fine pieces of English furniture ranging from the Jacobean to the Sheraton period is a pair of magnificently carved, eighteenth century pine console tables in the Adam style, probably made by Thomas Chippendale, formerly in the Earl of Pembroke collection.

Scribner-Sage
Collections at Sale

First editions and autograph letters and manuscripts by famous modern authors, including the splendid Rudyard Kipling collection formed by the late Arthur H. Scribner of New York, together with an extensive assemblage of books illustrated by Arthur Rackham and a few fine original drawings collected by the late Isabel Whitney Sage, will be offered at public sale at the American Art Association-Anderson Galleries the evening of April 22 and the afternoon and evening of April 23.



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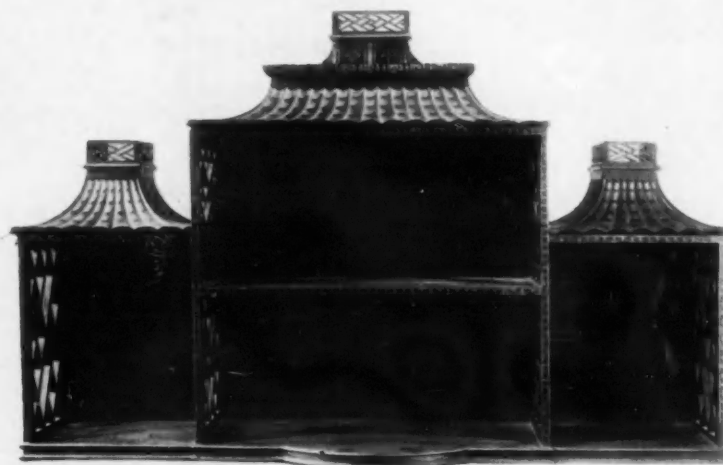
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Lacquer: The Oriental Influence in English XVIII Century Furniture



A black lacquer cabinet with design in gold on a rocco carved and gilded stand in wood. The interior is fitted with many small drawers repeating the black and gold Chinese motifs of the exterior decorative scheme. The piece is of the early Chippendale period, circa 1750, a time when both French and English cabinet makers were strongly influenced by Chinese art. From the collection of Edwards & Sons, London.

Frank Partridge, Inc. is the present owner of this very rare black and gold lacquer cabinet, circa 1725. The Chinese decoration of landscape scenes is exceptionally well executed. Inside the two lower doors is a series of drawers arranged in architectural form to resemble the entrance to a Chinese temple. The upper part is constructed in the form of a pavilion, with the cornice in the shape of a Chinese roof top.



One of a pair of Chippendale hanging brackets in black lacquer decorated with gold from the collection of Lenygon and Morant, Inc. These highly original pieces of furniture are characteristic of the occasional pieces made by Chippendale when his Chinese style was in great demand in fashionable London homes. The pagoda roof lines and fret-pattern sides of the brackets typify this popular style.



Decor-E. S. Boteler, Ltd. has this unusual cabinet in black lacquer as a part of their collection. The lacquer is distinctively ornamented with an amusingly depicted dragon, dwarfed by a sprawling spray of blossoms and leaves. The base is more conventionally decorated with an all over design of circles and small flowers. In contrast to the severe simplicity of the straight lines of cabinet and legs is the lacy treatment of the metal hinges.



The curious but not uncommon blending of oriental and occidental art in the eighteenth century is strikingly exemplified by this lacquered cabinet from the collection of Stair and Andrew, Inc. The delicately traced Chinese landscape, peopled with graceful figures against a background of pagodas and weeping willows, rests on a rocco stand heavy with gilded carvings of cherubs and garlands in the French taste. Circa 1710.

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BLANC DE CHINE of the Ming and Ch'ien Lung Periods



Blanc de Chine is one of the most decorative of the large group of porcelains produced in China during the reign of Ch'ien Lung (1736-95). The milky white of the body and glaze of the ware has an individual charm which makes it outstanding among the turquoise, famille verte, rose-pink and other imperial porcelains of this time. This female figure in flowing draperies may be seen at the galleries of Coleman-Meerkor.

Edward I. Farmer, Inc. is the present owner of this pear-shaped vase of Blanc de Chine in a rich, creamy white. The vase, which dates from the Ming Dynasty is fifteen and three-quarters inches high, and is in perfect condition. Although the majority of pieces of this type of porcelain were created for decorative purposes, pieces such as this vase, as well as cups, wine jars, and teapots were sometimes made from it.



Pu-tai, the Chinese Coming Buddha, the Japanese God of Contentment, is depicted in this Fukien Blanc de Chine figure in all his traditional geniality, with his sack of treasures at his side. During the latter part of the Ming Dynasty (1368-1644) the province of Fukien produced quantities of this ware in ornamental forms, generally figures, depicting both mortals and immortals. The Pu-tai illustrated is from Yamanaka and Company.



The graceful and compassionate Kuan-yin, Goddess of Mercy, was a favorite subject of Chinese ceramic artists, who seemed to delight in portraying the serene figure, dressed in wind-blown robes, sometimes enthroned, more often standing. The piece which is illustrated is in Blanc de Chine of the Ch'ien Lung period, and is thirty inches high. From the collection of the Ralph M. Chait Galleries.

A rare and important Buddha of the Ming Dynasty (1368-1644) made of the creamy-toned Blanc de Chine. The majestically posed figure of the god, nineteen and one-half inches high, holds in his hand the pearl of omnipotence. His arms, hands and features and softly draped robes are done with a delicacy which is extraordinary when one considers the medium. From the collection of Edward I. Farmer.



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STERNER-SZECSI SALE: RAINS GALLERIES

EUGENE DELACROIX'S HISTORICAL OIL, "LA JUSTICE DE TRAJAN"

following exhibition from April 18. The sale also comprises selections from the libraries of Mrs. Florence E. Ramsay, Mrs. Carolyn Wells Houghton and Alfred L. Bernheim of New York, Sidney W. Noyes of Dobbs Ferry, N. Y., and other owners.

The Kipling material offered, which totals some thirty-seven lots of books and autograph letters, includes some of the rarest items by this author. Among them is a copy of the first edition of Kipling's first book, inscribed with the poet's signature, *Schoolboy Lyrics*.

African Sculpture and Modern Painting

A collection of modern paintings from the Marie Sterner Galleries and African sculpture from the collection of Ladislav Szecsi of Paris will be dispersed at public sale at the Rains Galleries on April 23, following exhibition from April 18.

Two of the most important paintings in the collection are the Delacroix *La Justice de Trajan*, which was exhibited at the "Centenaire de Delacroix," Musée de Louvre, 1930, and the large *Horse*



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FOWLER SALE: PLAZA ART GALLERIES

REMBRANDT'S PORTRAIT ETCHING OF JAN LUTMA, DATED 1656

by Derain. A Manet still-life from the collection of the Comte Boni de Castellani; three canvases by Marembert and two by Monet are other outstanding paintings in the group. One of the Monets is from the collection of H. Hughes, as are *Blue Boy* by Luks and *Evening* by Fantin-Latour. Four paintings by the Spanish artist, Pedro Pruna, *The Ballet Dancer* by Robert Henri, seven works by Serge Ferat, and examples by Reginald Marsh, Rockwell Kent, Eilshemius, Brabo, Signac, Dickinson, Dufresne and Chagall are other noteworthy items in the sale.

The last portrait of Renoir that was painted from life is the one in this collection by Angel Zarraga, purchased from the Berheim-Jeune Galleries in Paris. *Diana* by Jacovleff and representative canvases by Pop Hart, Georgia O'Keeffe, Kenneth Hayes Miller, Pissarro, Modigliani, Friesze, Bellows and Léger and three frescoes by the modern Persian artist, Sarkas Katchadourian, complete the list of paintings.

The African sculpture is part of a collection made in Africa by Ladislav Szeci, and has previously been exhibited in Paris, London and Berlin. Masks, fetiches and figures from the Ivory Coast, Gaboun and Cameroun are included in this group.

Zahn Library Sale of Association Copies

The library of John Edward Zahn of Denver, Colorado, with other properties, will be dispersed at public auction at

the Rains Galleries April 21 and 22, following exhibition from April 16.

Included in the sale are autograph letters and manuscripts, private press books and first editions of well-known authors.

Etchings From the Fowler Collection

Etchings, dry-points and lithographs from the collection of Mr. Alfred Fowler will be dispersed at public auction at the Plaza Art Galleries on April 23, following exhibition from April 19.

The collection comprises selections from artists of the sixteenth century to the present day. Fine prints by Heinrich Aldegrever, Albrecht Dürer, Lucas Van Leyden, Charles Meryon, Martin Schongauer, Rembrandt, Goya, Hans Burgkmair and Van Dyck are in the sale as well as those of Decaris, Pennell, Whistler, Zorn, Arthur Briscoe, Heintzelman, Diana Thorne, George Elbert Burr, Frank W. Benson and many others.

Sir David Cameron's *Harfleur* is one of the greatest plates by this master. A fourth state proof, signed in pencil, is in the collection as well as five other prints. The six Goya etchings are from the well-known, grotesque satires such as *Can No One Free Us* and *Hurry Up, They Are Waking*.

Eleven Rembrandt etchings include *The Death of the Virgin*, *Joseph and Potiphar's Wife*, *The Descent from the Cross*, *Rembrandt in a Flat Cap*, *Jan Lutma*, and others.

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American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.Brooklyn Museum, Eastern Parkway. 1936 Exhibition of *The American Glass Industries*, to April 20. *Art Work by U. S. High School Students*, to May 8. *Five Centuries of Miniature Painting*, to June 1. *Child Art from Elementary Schools in the South*, to May 7. *California Watercolors and Post Surrealists*; *Bronzes from the Collection of Malvina Hoffman*, April 24-September 1.International Art Center, 310 Riverside Drive, *Tibetan Banner Paintings, Tang Art*, April 20-May 4.Lotos Club, 110 W. 57th St. *Landscapes by Walter Griffin*, to April 27.Metropolitan Museum of Art. *Winslow Homer and Arthur Boyd Houghton Centenary Exhibition*, to May 31. *The Work of John La Farge*, to April 26.Municipal Art Galleries, 62 W. 53rd St. *Sixth Exhibition of Works by New York Artists*, to April 27.National Arts Club, 119 E. 19th St. *Exhibition of Neighboring Art Organizations*, to May 1.New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to September 30. *Prints by George Elbert Burr*, to May 4. *Fabulous Beasts and Fictitious Monsters*, to May 15.New York Watercolor Club, 215 W. 57th St. *Forty-Seventh Annual Exhibition*, to April 30.Pen and Brush Club, 16 E. 10th St. *Members' Spring Exhibition of Oils*, to May 4.R. C. A. Building, Rockefeller Plaza, *Paintings by School Children*, to April 25.Society of Independent Artists, Grand Central Palace, Lexington Ave. & 46th St. *Twentieth Annual Exhibition*, April 24-May 17.Whitney Museum, 10 W. 8th St. *Paintings by David G. Blythe; Drawings by Joseph Boggs Beale*, to May 7.

SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Paintings by a Group of Japanese Artists*, April 20-May 4.Arden Galleries, 460 Park Ave. *Sculpture in a Night Garden*, to June 1.Argent Galleries, 42 W. 57th St. *Watercolors by Eliot O'Hara; Paintings and Sculpture by Ruby Handforth Zinsser*, to April 25.An American Place, 509 Madison Ave. *New Paintings by Arthur G. Dove*, April 20-May 20.Another Place, 43 W. 8th St. *Watercolors by De Hirsh Margules*, to April 29.Babcock Gallery, 38 E. 57th St. *Contemporary American Artists*, to April 30.Bignou Gallery, 32 E. 57th St. *Modern French Tapestries*, to April 30.Florence Cane School of Art, Rockefeller Center, 1270 Sixth Ave. *Murals by Alice Tenney and Joan Cunningham; Work by the Charlot Fresco Class*, to April 25.Contemporary Arts, 41 W. 54th St. *Paintings by Sigmund Kozolow*, to May 2.Defenders of Democracy, 5 E. 57th St. *"The More Abundant Life"*, to April 30.Downtown Galleries, 113 W. 13th St. *Drawings by Katherine Schmidt; American Portraits*, to April 25.Dudensing Galleries, 697 Fifth Ave. *Paintings by Taubes*, to April 30.Durand-Ruel, Inc., 12 E. 57th St. *Paintings by J. L. Forain*, to May 2.Ehrich-Newhouse Galleries, 578 Madison Ave. *Paintings by J. M. Tracy*, to May 2.Farragil Galleries, 63 E. 57th St. *Paintings by Alexander Bower; Lithographs by Philip Cheney*, to April 26. *Fountain Sculpture*, to April 30.Fifteen Gallery, 37 W. 57th St. *Recent Paintings by Harley Perkins*, April 20-May 2.Carl Fischer Art Gallery, 61 E. 57th St. *Paintings by Mrs. Dod Procter*, April 20-May 9.Karl Freund Arts Gallery, 50 E. 57th St. *Paintings by Oscar Luthy; Sculpture of Mahatma Gandhi by Jo Davidson*, to April 15.Galerie René Gimpel, 2 East 57th St. *Sculpture and Watercolors by Jacob Epstein*, to April 30. *From Watteau to Epstein*, to May 15.Grand Central Art Galleries, 15 Vanderbilt Ave. *Retrospective Exhibition of Prints by Arthur William Heintzelman*, to May 2. *Paintings by F. Ballard Williams; Watercolors by Howard Giles*, to April 25. *Paintings by Carl Oscar Borg*, April 21-May 2.Grand Central Art Galleries, Fifth Ave. Branch, 1 E. 51st St. *Recent Paintings by Contemporary American Artists*, to May 1. *Famous People by Famous Portrait Artists*, to June 30.Guild Art Gallery, 37 W. 57th St. *Paintings by Philip Reisman*, to April 25.Hampton Shops, 18 E. 50th St. *A Modern Garden Apartment by Alexander H. Girard*, to October 1.Marie Harriman Gallery, 61 E. 57th St. *"Dou venons nous—Que sommes nous—Ou allons nous?" by Gauguin*, April 23-May 9.Georg Jensen, 667 Fifth Ave. *Paintings by Paul King*, to May 3.Kennedy & Co., 785 Fifth Ave. *Watercolors by Walter H. Rich*, to April 30; *Society of American Etchers*, to May 2.Kent-Costikyan, 711 Fifth Ave. *Oriental Rugs from the Sixteenth Century to Modern Times*, April 20-May 9.Frederick Keppel & Co., 16 E. 57th St. *Etchings and Drawings by Abbo Ostrowsky*, to April 30.Kleemann Gallery, 38 E. 57th St. *Watercolors by Walter Tittle*, April 20-May 2.M. Knoedler & Co., 14 E. 57th St. *Prints by Forain*, April 21-May 9.C. W. Kraushaar Galleries, 680 Fifth Ave. *Paintings by Gifford Beal*, to April 25.Julien Levy Gallery, 602 Madison Ave. *Early American Folk Art*, to April 21.M. A. McDonald Gallery, 665 Fifth Ave. *New Etchings by Roland Clark and Other Contemporary Artists*, to April 30.Macbeth Gallery, 11 E. 57th St. *Paintings by C. K. Chatterton*, to April 27.Pierre Matisse Gallery, 51 E. 57th St. *Comparative Sculptures from Africa, Oceania and Pre-Columbian America*, April 20-May 9.Guy E. Mayer Gallery, 578 Madison Ave. *Etchings by Gerald L. Brockhurst*, to May 2.Midtown Galleries, 605 Madison Ave. *Watercolors by Eugene Schein*, to April 25.Milch Galleries, 108 W. 57th St. *Watercolors by John Whorf*, to April 25.Montross Galleries, 705 Fifth Ave. *Paintings by Gordon Samstag*, to April 25.J. B. Neumann's New Art Circle, 509 Madison Ave. *Paintings by Walter Houmère*, April 20-May 2.Passedoit Gallery, 22 E. 60th St. *Paintings by Lazare Volovick and A. Holy*, April 20-May 10.Dorothy Paris Gallery, 56 W. 53rd St. *Group Show of Contemporary Painting and Sculpture*, to April 25.Raymond & Raymond, 40 E. 52nd St. *Prize Winners in Annual School Contest*, to April 30.Rehn Gallery, 683 Fifth Ave. 1936. *A Group Show*, to April 25.Reinhardt Galleries, 730 Fifth Ave. *Paintings by Edward Biberman*, to April 30.Jacques Seligmann & Co., 3 E. 51st St. *Paintings and Drawings by Percy Crosby*, April 23-May 15.Sporting Gallery, 38 E. 57th St. *Sporting Portraits by Ellen Emmet Rand*, to May 2.Squibb Building Gallery, *Paintings by Jacobi and Annot*, to April 25.Marie Sterner Galleries, 9 E. 57th St. *Old and Modern Masters*, to April 30.Studio Guild, 730 Fifth Ave. *Architectural Watercolors and Sepia-tone Reproductions by Edwin H. Denby; Sculpture by Robert Bros*, to April 25.Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paintings by Ethel Haven*, April 20-May 2.Symons, Inc., 730 Fifth Ave. *Sheraton Furniture*, to April 30.Valentine Gallery, 69 E. 57th St. *Abstracts by Jean Helion*, to April 25.Walker Galleries, 108 E. 57th St. *Drawings by Grant Wood*, to May 4.C. Edwin Wells Gallery, 32 E. 57th St. *Bronzes by John Rogers*, to April 30.Weyhe Gallery, 794 Lexington Ave. *Ceramics and Bronzes by Simon Moselsio*, April 20-May 9.Wildenstein Galleries, 19 E. 64th St. *Paintings by Lissim*, to April 25. *Paintings by Carroll Tyson and Guitou Knoop*, April 21-May 9.Yamanaka & Co., 680 Fifth Ave. *Old Japanese Paintings, Drawings and Woodcut Prints*, to April 25.Howard Young Galleries, 677 Fifth Ave. *Selected Old Masters*, to May 1.

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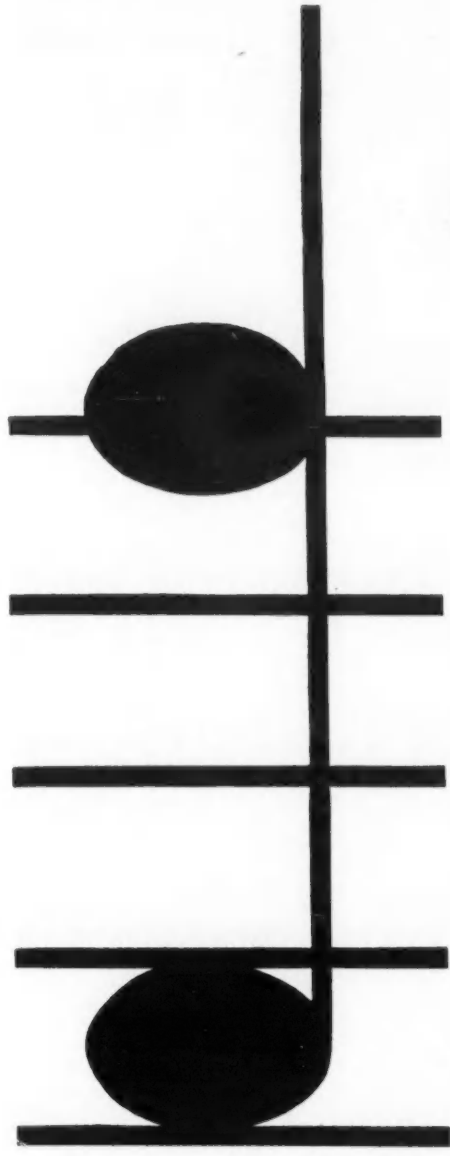
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Look through the pages of any issue of The New Yorker and you will see that we are not all whimsy. We have a sober side . . . Such departments as "Books"—"Musical Events"—"The Sky Line"—"Profiles." And even more pertinent, "The Art Galleries." Last year there were almost thirty pages of editorial space devoted to this single department . . . In a recent issue

perhaps you read Lewis Mumford's piece on the Modern in Art, titled "The Course of Abstraction." Controversial. The New York Times commented upon it editorially. It didn't agree entirely but said that Mr. Mumford's defense of the "abstractionist" exhibit at the Museum of Modern Art was an ingenious one . . . Yes, it is our honest belief that those who read The Art News each week have much in common with those who read The New Yorker. Generally speaking, they are the same people.



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